

rent, and yet pay those who risk their capital in the speculation.

We hope the directors will not be afraid of a little decoration. We should like to see the walls of the coffee-room, reading-room, &c., covered with good prints, maps, &c., silently teaching—and sending men out of a morning with a pleasant feeling, or a good thought, to dwell upon. "Is there, truly considered, any calamity more grievous, that more deserves the best good will to remove it, than this,—to go from chamber to chamber, and see no beauty?"

ARCHITECTURAL PROPOSITIONS.

THE following propositions are deduced from observation and study, and I beg leave to submit them for the consideration of others. It seems to me that these and other consequent propositions, if carried out, give not only defined and reasonable principles for architectural design, which at present are nowhere distinctly explained, but must lead to the proof of the necessity of a new style, and the practical means we have for systemizing it.

W.

1. That all art expresses three distinct qualities or ideas—grandeur, beauty, picturesqueness.
2. That each of these qualities is subdivisible into three other qualities, whose difference is less distinct—beauty sliding off on one side to strength, on the other to grace—grandeur on one side to sublimity, on the other to strength—picturesqueness on the one side to grandeur, on the other to fancifulness.
3. That these three distinct qualities are subdivisible in themselves to infinity, as seen in all created nature.
4. That the variety and almost imperceptible graduation of change thus produced is incapable of being expressed by single verbal explanations, but that enough is given by the three before-mentioned qualities, to form standards of character for the artist's purpose.
5. That there are three powers or principles placed under the control of the artist for the elimination of those qualities—form, shadow, and ornament.
6. That these three powers are resolvable into one—form. From form the two other powers are generated; on form they are dependent, and consequently subordinate.
7. That shadow is the first-born of form, and dependent on that alone, consequently has the next place of honour.
8. That ornament is dependent on both, and consequently inferior to each, and subordinate.
9. That either one of these powers, by itself, is capable, in a greater or less degree, of expressing each of the three qualities before defined.
10. That form, as the superior power, is most capable.
11. That ornament, dependent on form and shadow as the inferior power, is least capable.
12. That that form is most perfect which is most varied in its parts, and most harmonious in combination.
13. That there are definable and distinct forms productive of the distinct qualities of proposition No. 1,—every variation of which form produces a variation in the quality, idea, or character,—these three words being synonymous.
14. That so far these propositions are true and explanatory of visible art in general.
15. That substances are the architects means of producing form, shadow, and ornament.
16. That the nature of a substance determines the nature of its construction.
17. That each difference of construction expresses a different quality or character. That each system of construction is the base and exponent of a character peculiar to itself, which we term style.
18. That there is one style for the grand, one for the beautiful, and one for the picturesque.
19. That each such style has the three powers of variation, with all their differences, mentioned in proposition No. 1.

20. That each such style has not the power of expressing the three distinct qualities of proposition No. 1 in itself—at least, not to the most perfect production of each.

21. That each system of construction is grounded on a different and distinct form.

22. That such a form must simply, or in combination, extend and harmonise throughout the entire mass.

23. That such a form, if made the unchangeable standard of a particular construction, is the unchangeable standard of its quality or character.

24. That, of curves, the circular expresses the character or quality of grandeur:

25. The ovoid, that of beauty:

26. And the combined segments of either, the picturesque.

27. Of angles (a line being expressive only in combination).—

28. The right angle expresses grandeur:

29. And the acute angled triangle, picturesqueness.

30. That direct imitation in architecture destroys it as an art.

31. That it is an art, in so far as it produces change, in either form, shadow, or ornament, and however slightly.

32. That as an art it is eminently progressive.

33. That it has standard or fixed principles, but not standard rules.

34. That it is true art in so far as it expresses the spirit of the time in which it is produced.

35. That practically, utility covers a multitude of sins.

WOODS AND FORESTS—SHIP TIMBER.

A YEAR back sundry commentaries were published in THE BUILDER on this subject—one of some importance as regarding the supply of oak for naval purposes, and which has since that period been treated by several of the journals. Already have the delinquencies and defalcations been laid (however unmeritedly) at the door of her Majesty's Commissioners of Woods and Forests; and the public eye has been directed to the absorbing theme of our wooden walls, as well as to the maladministration and waste of hundreds of thousands of acres which might and ought to furnish employment, food, and profit to 100,000 denizens of the workhouse.

It has been shown how small an extent even of the New Forest (itself but a tithe of Royal domain lands) is really occupied by growing timber for naval purposes; how little of that timber has ever found its way to the national arsenal; and how much was left desert; and, moreover, that such waste land was and continues to be most pernicious to the habits of the aggressive population, since it can only serve for the range of a herd of deer, the walk of the warren, the beat of the poacher, or the prowl of the timber dropper.

In the reflections which such a condition of things suggested, it occurred to the writer that the navy, the State, and the community might profit by viewing these estates in pretty much the same light as though they had been private domain lands, and by converting them to a source of income, happiness, and plenty. Not to touch the Royal appanage of Windsor-park,—the Forests of Dean and Whichwood, Epping, and others present a wide width of fertile and convertible farms; and probably if his Grace of Sutherland's estates were compared, tested, and valued as to the staple and quality of the soil, the former would prove in no degree inferior. One has been managed with a view to private (and therefore to public) benefit; the other would appear to be "no man's land." From the one springs up and renews annually a fixed revenue of at least 12s. average return per acre,—from the other less than *nil*, for the balance has been set down on the wrong side of the folio, and what "the canker worm corroded not, the Palmer worm devoured!"

The remedy proposed in THE BUILDER was such as would occur to a Scotch griever, who would earnestly set about the cultivation of farms a long time in Chancery: being simple, and woven in an ordinary short treatise, it may have passed with little observation; therefore, it may not be out of place to repeat it, even at the risk of an imputation of

tautology; for a good thing, if ungrateful, may be said too often.

This, then, was our panacea: take an estimate and survey of all those portions whereon stands mature or growing timber for the navy; fence in and demarcate them; again, estimate what other parts (in sections) are adapted for the growth of young plantation, and having ascertained, according to Cocker and a very reasonable essay in the *Times* of 29th ult., the total number of acres requisite for the perpetuation of a supply to the naval arsenals, fence that in also, and plant it with the most approved species of oak and Spanish chestnut.

Thus, according to rule, a fair security may be attained against any dearth of product for succeeding generations; and if the calculations referred to be correct, that 36,000 loads of timber per annum will suffice to keep up a war armament, and that 60 loads (at only one load of 50 cubic feet per stick) be the yield of an acre, then a range of under 10,000 acres of forest will suffice for the object. But supposing that 20,000 acres of free growing oak timber (at the same time that I regard Spanish chestnut as equally serviceable and more tenacious) were required for these occasions, then nearly 300,000 acres of improvable land would remain unappropriated. The whole of the residue should, and ought to be, subdued, cultivated, replenished, and devoted to increased and increasing demands of a progressively multiplying population.

Having got rid of the question of supply, and secured nurseries for future fleets, there would still remain scattered over the excluded forests, in groups, bosquets, rows, and detached trees, an immense number of standard oaks; and these, perhaps, the most appropriate for keelsons, knees, and compass scantlings. What forbids that the rule of private estates should not obtain here too? When a farm is leased to the tenant of a landlord, it is usual,—nay, the rule is invariable, to mark, number, and register the trees growing and standing thereon; and such tenant would no more dare to cut and carry, nor even to lop one of such, than he would think of pulling down and devastating the farm house, or of ploughing up old traditional pastures.

Why not so enumerate, mark, and register the outstanding trees on the royal forests? Why not lease out the expletive and waste lands to improving tenants for fructification, and why not increase the breadth of cereal crops, already too scant?

300,000 acres, leased at only 5s. an acre, would produce 75,000*l.* a year; and this without any diminution of courtly splendour, save that the 729 fat hucks distributed at Christmas might cause a dish the less on the festive board now instant upon us.

A recompense for this short-coming might however present itself in the stimulus given to agriculture, in the busy employment of thousands of Hants and Dorsetshire labourers now awaiting deportation, or on the questionable limits and chill subsistence in the workhouse. A wholesome impetus to trade, and architecture in particular, would be imparted by the erection of cottages, farms, boxes, and mansions, not to speak of the incessant demand for labour in the reclaiming of lands, the location of the most industrial elements of rural labour, and, not least, the so far increased independence of foreign grain. Many whose *amour patrie* make them regard emigration as transportation would still adhere to their native soil even in sterility, and would apply their native nerve and energy to the advancement of the commonwealth in independence. That every rood of ground should maintain its man is neither desirable nor necessary, but that many an acre teeming with fertility should lie neglected is a prodigality and a crime towards that Providence which commanded "that man replenish the earth."

Supposing, however, that the woods and forests remain *in statu quo*, that the chaces and feu domains be still maintained, it occurs to observers that something of private management might with equal advantage be introduced to the supervision of forests.

A private estate with an extensive range of wood is sure to be under the superintendence of a woodreeve or surveyor, expert and informed of his vocation; he is not chosen for family connections nor Parliamentary interest, but only because he is capable: he views the

